



The Sixty-eighth Season of  
The William Nelson Cromwell and F. Lammot Belin  
Concerts

National Gallery of Art  
2,788th Concert

**National Gallery of Art Chamber Players**  
Kathleen Trahan, *soprano and alto recorders*  
Alicia Kosack, *Baroque flute*  
Stephen Ackert, *harpsichord*

Presented in honor of  
*Hendrick Avercamp: The Little Ice Age*

May 19, 2010  
Wednesday, 12:10 pm  
West Building, West Garden Court

*Admission free*

## Program

*Performed without intermission*

Salamone Rossi (1570–1630)

*Sonata duodecima sopra la bergamasca*

For two treble instruments and harpsichord

Samuel Scheidt (1587–1654)

*Wehe, Windgen, wehe*

From *Tabulatura Nova* (1624)

John Dowland (1563–1626)

*What if a Day*

For two treble instruments and harpsichord

William Byrd (1543–1623)

Two Dances for two treble instruments and harpsichord

*La Volta*

*Woolsey's Wilde*

Jan de Macque (c. 1552–1614)

*Canzona alla francese*

Girolamo Frescobaldi (1583–1643)

*Canzona terza detta la Bernardinia*

For recorder and harpsichord

Anonymous

*Greensleeves to a Ground*

For two treble instruments and harpsichord

Carolus Luyton (c. 1556–1620)

*Fantasia*

Arranged for two treble instruments and harpsichord

Jean-Baptiste Lully (1632–1687)

*Trios pour le coucher du roy*

Symphonie

Sarabande

Chaconne

For two treble instruments and harpsichord

John Bull (1562–1628)

*Dr. Bull's Juell*

Jacob van Eyck (1590–1657)

*Doen Daphne d'over de schoone Maeght*

From *Der Fluyten Lust-Hof* (1649)

For solo recorder

Pieter Cornet (c. 1580–1633)

*Toccata on the Third Tone*

Dario Castello (1590–1658)

*Sonata Prima*

For two treble instruments and harpsichord

The National Gallery of Art extends its thanks to the Music Division of the Library of Congress for the loan of the Hubbard and Broeckman harpsichord used in this concert.

## The Musicians

### KATHLEEN TRAHAN

A member of the flute faculty of the University of Maryland, College Park, Kathleen Trahan is the principal flutist of the Annapolis Chorale, the Annapolis Chamber Orchestra, the Columbia Pro-Cantare ensembles, and the Prince George's County Philharmonic Orchestra. As a recitalist and chamber musician she has performed at Carnegie Hall, the Kennedy Center, the Library of Congress, and the Phillips Collection, among other venues. A former pupil of Robert Aitken, James Galway, and William Montgomery, Trahan is a member of Trio Solare, a chamber ensemble comprised of two flutes and guitar, which performs an eclectic repertoire using a wide variety of modern, period, and ethnic instruments. Winner of the first prize in the International Alpha Delta Kappa Competition and the Baltimore Chamber Music Competition, she is listed in *Who's Who in American Music* and the International *Who's Who of Women*.

### ALICIA KOSACK

Alicia Kosack enjoys a diverse career as a performer on both modern and Baroque flutes. She has won numerous honors, including a Maryland State Arts Council Individual Artist Award and first place in the 2010 Flute Society of Washington Adult Artist Competition. An active soloist and chamber musician, she regularly performs with both the Trelumina Trio and Washington's Camerata and has performed with the Ash Lawn Opera Festival, the Buffalo Philharmonic Orchestra, the Handel Choir of Baltimore, the Inscape Chamber Orchestra, Opera Vivente, and the Washington Bach Consort, among other ensembles. She is equally committed to teaching, and is currently on the faculties of Bryn Mawr School, Garrison Forest School, Roland Park Country School, and York College of Pennsylvania.

Recipient of a master of music degree from the Peabody Conservatory and a bachelor of music degree from the Harid Conservatory, Kosack is currently a candidate for the doctor of musical arts degree at the University of Maryland. She served as vice-president of the Flute Society of Washington and was the program chair for the Mid-Atlantic Flute Fair in 2007 and 2008.

**STEPHEN ACKERT**

Head of the music department at the National Gallery of Art since 2004, Stephen Ackert studied at Oberlin College, Northwestern University, and the Hochschule für Musik in Frankfurt am Main, Germany. He completed his doctoral studies in organ in 1974 at the University of Wisconsin in Madison. From 1974 to 1978 he had the unique opportunity to work as a professional musician in Iran, serving as music advisor and resident keyboard artist of the National Iranian Radio and Television Network. A resident of the Washington, DC, area since 1979, he has performed on organ, harpsichord, and piano in many of its prime venues, including the Kennedy Center, the National Shrine of the Immaculate Conception, the National Cathedral, and the German Embassy. In 2007 he undertook his eighth recital tour of historic concert halls and churches in Germany. His performances in the current concert season include recitals and lecture-recitals in Milford, Pennsylvania; New York City; Nyack, New York; and San Antonio, Texas.

## Program Notes

In the first exhibition devoted to Dutch landscape artist Hendrick Avercamp (1585–1634), scenes of skating, sleigh rides, and outdoor games on frozen canals and waterways bring to life the lively pastimes of residents of The Netherlands in the seventeenth century, which is frequently referred to as that country's "Golden Age." Displayed in the intimate Dutch Cabinet Galleries, some fourteen paintings and sixteen drawings capture the harsh winters of the period and the activities they made possible. Avercamp—the first artist to specialize in painting winter landscapes—made the "ice scene" a genre in its own right. Within these winter scenes is a social narrative as well: unencumbered by status, all classes formed one community on the ice.

Similarly, Dutch music in the Golden Age enjoyed widespread participation by amateur performers from all walks of life. Like Avercamp's paintings, the songs and the instrumental pieces they inspired are intimate in scale. They were commonly played as background music for banquets or as entertainment in taverns, but also in the context of house concerts. The popularity of this music lasted from the late sixteenth to the early eighteenth century, encompassing the lifetime of Hendrick Avercamp and several generations thereafter.

By the mid-sixteenth century, the southern part of The Netherlands, which eventually became known as Belgium, was an important cosmopolitan center. Three of the composers represented on today's program—Pieter Cornet, Carolus Luyton, and Jan de Macque—were active in this southern region. Ludovico Guicciardini (1521–1589), a nobleman from the ducal court in Florence who chose Antwerp as his second home, wrote: "In Antwerp one can see at almost every hour of the day weddings, dancing, and musical groups.... There is hardly a corner of the streets not filled with the joyous sounds of instrumental music and singing. The majority of the people understand grammar and nearly all, even the peasants, can read and write.... An infinite number, even those that never were out of the country, besides their native language, are able to speak several foreign languages, especially French, with which they are most familiar; many speak German, English, Italian, Spanish, and others speak languages even more remote."

As the United Provinces in the northern part of The Netherlands gained independence, they became known for their tolerance and became a refuge and temporary home for victims of religious and political persecution. In fact, the population of Amsterdam in the early seventeenth century was evenly divided between Dutch-born and foreign-born persons. Two foreign-born composers who studied and worked in The Netherlands were John Bull and Samuel Scheidt. Bull enjoyed a reputation both in his native England and abroad as the most gifted composer of his generation. In 1613 he became involved in a serious scandal involving adultery. He fled the country and went to the southern Netherlands, where Archduke Albert employed him in Brussels. Bull remained in Brussels and Antwerp until his death in 1628. Scheidt was born in Halle, Germany, and called it home except for a brief period (1603–1609) during which he studied in Amsterdam with Jan Pieterszoon Sweelinck (1562–1621).

Among the composers whose music is heard on this afternoon's program, only Jacob van Eyck was native to the provinces that eventually united to become the Dutch republic. He was born near Utrecht and moved into that city as a young adult, where he soon became a local celebrity, since he was one of very few sightless persons to have a public career. He not only played the carillon of the city hall in Utrecht, but also repaired it and supervised several enlargements and improvements to the instrument. Toward the end of his life, he became too weak to manage the carillon, but he continued to play his recorder every day in the yard of Saint John's Church in Utrecht, a central location that was frequented by the townspeople. It is indicative of van Eyck's place in the heart of Utrecht's residents that, on the day of his funeral, bells in the city's towers rang non-stop for three hours.

*Program notes by Stephen Ackert, head, music department,  
National Gallery of Art*

The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

For the convenience of concertgoers the Garden Café remains open for light refreshments until 6:00 pm on Sundays.

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COVER: Hendrick Avercamp, *Winter Games on the Frozen River IJssel*, c. 1626,  
National Gallery of Art, Washington, Woodner Collection, Gift of Andrea Woodner